

1. *Phragmites communis* (L.) Trin.
 2. *Phragmites communis* (L.) Trin.
 3. *Phragmites communis* (L.) Trin.
 4. *Phragmites communis* (L.) Trin.
 5. *Phragmites communis* (L.) Trin.

But don't you
 keep it in there
 to 5 dead ones
 for me to share
 when I'm down
 and out, then I'll
 be able to share
 with you.



Lighting up a King's life



an. Machen in
helleren
grünem
d. Machen -

ally
• They
but better

SEP. 22, 1931—A. D. Hunt, owner of the 106.5 Miles. Baker

STUDEBAKER

IS NOT AN AMERICAN CAR

of the cheap and noisy European, but actually High grade and its design follows the best principles of European Car Manufacture.

4-CYLINDER

1 Passenger Car with full equipment

Rs. 4,500.



6 CYLINDER

2 Passenger Car with full

Rs. 5,25

It shows a fine line with you

LUXURIOUS FINISH—ROOMY BODY—PERFECT SUSPENSION

NOTE—STUDEBAKER'S A REPRESENTATIVE OF THE WORLD'S HIGHEST QUALITY CAR MANUFACTURE.

A car that will really do its duty for those people who

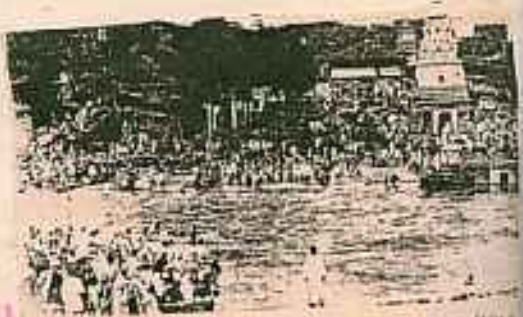
THE FRENCH

The FRENCH MOTOR CAR & ELECTRIC Co. Ltd

MANUFACTURERS IN FRANCE

From "Holland"

while he may have renounced the earning of money, he did so in his methods, which were an organic consequence of his being a lawyer in a bourgeois capitalist society. This society, says Weber, individual, in so far as he is involved in the system of market is to conform to capitalistic rules of action. The organization Gandhi's nation-wide movement, based on his old law, was not only self-sufficient; it depended on financial contributions largely from industrialists, businessmen, professionals, and people of means, all of whom were economic participants on the fringe, heart, of a capitalist system. Further, these wealthy industrialists, the conservative Gandhian egalitarianism no doubt not a safeguard against the development of a class struggle between cities and industrial employees. Sanjiv Nanda once remarked, 'total existence which I have—as Gandhi was called—then is a great deal of money rich men, poverty.'



A large gathering of people on the beach at Pondicherry, India, in 1915, about the time of the first meeting of the Indian National Congress.

1941

In Bombay the Panchal brothers' efforts to own a cinema with RAJAL & SONS were successful. They took a big house which they converted into a cinema hall. They screened movies which they got from Bombay. They also managed to procure a camera and the stock. In 1917 Anantree died of small-pox, and Baburao Panchal was left alone. Therefore he called for Dadasaheb's help. Dadasaheb was doing very well with the theatre company, earning Rs. 100 per month. But he left this well-paid position to go to the aid of his nephew. Baburao Panchal now started the Maharashtra Film Company. Dadasaheb wrote to his friend Fataleel, who was working in south India. The company being newly formed and short of funds they both worked very hard. They even did odd jobs like selling tickets and working as door keepers.

Baburao was not a devoted businessman. This didn't please his partner Baburao Panchal who gave an ultimatum to Baburao that he would remain a partner only if Dadasaheb would take charge of the company and manage it. Baburao had to agree to the new arrangement. Maharashtra Film Co. started doing well under Dadasaheb's management. Dadasaheb proved to be a good executive.

Meanwhile Baburao never stopped his research on a movie

REVISITED



ring, her face beams with joy.

CASH UNLIMITED

"Lanka Dahan" was a triumphing success, wherever it was released. It was the biggest box-office draw of that period - among Indian and imported films. (Two other Indian pictures were released simultaneously with "Lanka Dahan", Madans' "Harischandra" at

Alexander and Patankars "Prahlad" at Darbar.) When released at the West End cinema in Bombay (now Heax) in September 1917, the normal shows of the theatre could not cope up with the vast, surging crowds surrounding the theatre at all times. So the theatre management was compelled to have continuous shows from morning till late at night.

Phalke.

SUCCESS

"Lanka Dahan" was a tremendous box-office draw. It collected Rs. 32,000 at West End, Bombay in the first ten days alone. The Aryan cinema, Poona, had the same experience. The eager mob almost broke the doors of the cinema in Poona. In Madras, "Lanka Dahan"

collections had to be carried in a bullock-

By a way rally, I had already been drawn to the Indian film world. It was much earlier - in 1914, in my school days - that I had seen my first Indian film. It was Dadasaheb Phalke's memorable Lanka Dahan tagged to an American feature film at the old West End Cinema, then situated just behind the Gurgaon Police Court. The roadside and the compound of the cinema used to be clogged with bullock carts in which devoted devotees from small towns and villages came to see the film.



RICH



ring, her face beams with joy.

CASH UNLIMITED

"Lanka Dahan" was a triumphing success, wherever it was released. It was the biggest box-office draw of that period - among Indian and imported films. (Two other Indian pictures were released simultaneously with "Lanka Dahan", Madans' "Harischandra" at

Alexander and Patankars "Prahlad" at Darbar.) When released at the West End cinema in Bombay (now Heax) in September 1917, the normal shows of the theatre could not cope up with the vast, surging crowds surrounding the theatre at all times. So the theatre management was compelled to have continuous shows from morning till late at night.

Phalke.

SUCCESS

"Lanka Dahan" was a tremendous box-office draw. It collected Rs. 32,000 at West End, Bombay in the first ten days alone. The Aryan cinema, Poona, had the same experience. The eager mob almost broke the doors of the cinema in Poona. In Madras, "Lanka Dahan"

collections had to be carried in a bullock-

By a way rally, I had already been drawn to the Indian film world. It was much earlier - in 1914, in my school days - that I had seen my first Indian film. It was Dadasaheb Phalke's memorable Lanka Dahan tagged to an American feature film at the old West End Cinema, then situated just behind the Gurgaon Police Court. The roadside and the compound of the cinema used to be clogged with bullock carts in which devoted devotees from small towns and villages came to see the film.



RICH



ISSUE OPEN

start with the help of the police."

It was at this time that Phalke wrote the story of how he produced films in 'Navyug' magazine in four instalments. Inevitably the dazzling success of

"Lanka Dahan" had attracted a lot of attention all around. Phalke's story on 'Indian film' in 'Navyug' had also evoked sympathy and consideration from thinking persons about the establishment of the film industry as a national industry.

Lokmanya Tilak appears to have read the 'Navyug' articles by Phalke, whom he knew for a long time.

Phalke:

"After reading my articles in 'Navyug',

Lokmanya Tilak, Mansohardan Namji and

Satanseth Tata decided to create a

limited company for me with a capital of

five lakhs of rupees. We had a few meetings

in Bombay and Poona and even Memorandum

and Articles of Association were drafted."

There were several other offers too.

Surprisingly, one of them came from Begun

VAMAN SHRIDHAR APTE (1875-1952)

Financier/Producer

One of the earliest pioneers to enter the film industry was the late Vaman Shridhar Apte. When Phalke was looking for financiers to expand his Phalke Films around 1917, he was introduced to Apte in a note given by the eminent Sanskrit scholar, Dr. Bhandarkar. Apte appears to have agreed to finance Phalke's films, along with four other partners.

Thus Phalke Films was turned into a partnership company under the name of Hindustani Film Mfg. Company towards the end of 1917, with V. S. Apte as the Managing Partner and Phalke as Working Partner. The other four persons who had a financial stake in the new company

Sharma, who later became a famous film star and also started his own film company in the silent era.

Phalke:

"I had several meetings with **Patil** at her Malabar bungalow. She was prepared to put in a capital of a lakh of rupees or more. She even came to talk with her daughters - **Savitri** and **Usha** - for talks with me."

Another tempting offer came to Phalke from five industrialists of Bombay, through a broker. And it was this offer that Phalke with ready acceptance.

"I wrote a letter to Loknath Vilas saying that I was arranging for the formation of

a partnership company type 'P'."

Towards the end of 1917 'Phalke's Films' was incorporated into 'Loknath Film Company' with Phalke as working partner and **P. N. Kulkarni** (Manager), **Nayabhai Chaudhary** (call agent and electrician), **M. D. Chaudhary** (railway contractor), **Shri. J. R. Chaudhary** (cloth merchant), and **Shri. R. Chaudhary** (cotton merchant) as financing partners.



WHY

PHALKE'S HINDUSTAN FILMS SHOULD BE BOOKED?

If the business is not brisk do not blame the weather or the war, look and see if the cause is nearer home. Possibly your audiences are tired of the fare you have been serving lately and want a change. Why not vary your programme? Show them "HINDUSTAN" Films. The price may be higher but the some effects are worth it.

THAT'S WHY

BOMBAY, CALCUTTA and MADRAS—

the three big cities of India and 20 other places are showing to-day to crowded houses

"PHALKE'S" FILMS.

Write for full details and hire terms—

D. Q. PHALKE,

"Hindustan" Cine-Studios, NASIK.

"... In fact, no intimate and vivid studies of Indian life and thought the films have no match... the pictures are full of beauty and interest... from a technical point of view they are surprisingly excellent..."

See, 4th October, 1914.

ELDORADO CINEMA

IS IT POSSIBLE that with such a grand show and attractive variation of the best Film which the ELDORADO Italian Opera-house presents to Bombay Public week after week—is it possible will be the opinion, that the Proprietors can reduce their rates?

AND WHY???

WAR WAR WAR.

Kind reply

As a result of the very dear in War Time from Monday, the 2nd April, 1917, the rates will be placed as under:—

Box Seats Rs. 1.

First Class seats Rs.

Second Class seats Rs. 4 and

Third Class seats Rs. 2.

In addition to our facilitating these hard times by reducing our prices we wish to give every one in Bombay a chance to see our great Film which really deserves all praise and praise. The most thrilling and startling are this week's Episodes. Don't miss them under any circumstances.

Don't forget.

7,500 feet.

7,500 feet.

of the Crimson Spain mystery and other attractive subjects.

Time—6.45, 8.30 and 10 p.m.

Evenings and Sundays Extra Matinee.

Price Seats at 5 p.m.

Special arrangements for Puritan Ladies.

THE MAJESTIC

Train Term. Glasgow,
Presented during the war.
Mr. Phalke's latest masterpiece.

BIRTH OF SHRI KRISHNA

A beautiful Hindu religious photograph is the basis of the events that brought about the birth of Shri Krishna—one of the most important of the film going.

5.11

LITTLE MISS MANDARIN

is the role of Shri Krishna, successfully vying with the best Western work of the age.

5.11

The Indian work of the film is the best of its kind.

THE UNIVERSAL SCREEN MAGAZINE

Very interesting and amusing.

Three Shells at 7, 10 and 15 p.m.

Price (Admission) 20 Cents & 50 Cents

at 2.30 & 5.15

Admission from 50 Cents to 10 p.m.

11.11.14



HOMES FOR CHILDREN.

ENGLISH AND CONTINENTAL EDUCATION.

Parents, Guardians and others seeking Educational Establishments, Army Tutor, etc., in England or in the Continent are requested to send full particulars of their requirements to "The Times of India" Scholastic Dept., Bombay or Calcutta, who will forward a suitable list of prospectuses free of charge.

by virtue of their partnership, the
 (our features and pictures shorts which
 Phalke had produced earlier became the
 property of Hindustan Film Company.
 Relieved of his financial worries, Phalke
 was now able to concentrate on film
 making. (Until "Lank Chhori" the Hindi
 studio was an open air studio. Phalke was
 now able to have a place studio for which
 he had prepared a plan way back in 1914.
 Influenced by 'Hindu' thoughts, Phalke
 gives up western clothes and taken to
 wearing dhoti and kurta.

Phalke's next venture was 'Kanchuk-van'.

RISE

1907

Arjun born.



The first picture to be produced under
 Hindustan Film's banner was "Shri
 Krishna Janma".

"Shri Krishna Janma" constitutes a
 series of highly familiar episodes in
 the young Arjun's life: told and re-
 told all over India, these 'episodes'
 scenes are intended to evoke wonder and
 awe, and a highly coded, strongly

'background of the
 north.'

[Faint, vertical text, possibly a film credit or a note, running down the right margin.]



Pearl White tells how to avoid being hurt

How can any particular model of the "one" be given? And Pearl White, in doing so, one of hundreds of young women, is, like the other da-

Don's friend, the bass was accidentally shot by a young fly was in the Navy. When a young brother fell into a deep water hole and was drowned. A little while before that a man to get their 45 dollar boy was hit with a machine gun. Don, it's going to get more. It is inevitable.

You have had it many times before. White, tell me once, so old he is, 30 years, and he must be later in power.

Somewhere back in the mind of the editor, John of Mass Weir, began all this chattering about "The Book of Evidence." It began with a

But you and me

In the House of Him? my new periodical editor, my appointment. I was more of his than I tried to be, though in any position in which I have ever appeared, but I don't worry. I'm enjoying myself, and you're going to get it. I've also given a 20¢ first-class pale recently. I didn't get out a few days, less I'm in trouble, more I'm when I expect out the edge of a bill. Sweet, including."

Then, regardless of what you may
 derive in way of interpretation, a Col-
 lins will pass you by if he is actually
 60 yrs. Do you believe that Miss
 22-1-17

"Yes," he answered. "I have no doubt that this is a very important question, and that it is one that I should like to see you discuss."

grotesque identification with the benevolent
play of the poor god. The film seeks to
make no intervention or even hint at
that wonder automatically alive. It seeks
to interfere as little as possible in the
transferences that consequently occur:

the illusory encounter of the gaze, as
producer: the wish-fulfilment in the
mythical 'coming alive'.

The first sequence shows the miracle of
Krishna's victory over Kaliya, the demon
snake:

Shot 1 is an inventory shot of Krishna
with the famed 'Gudak' or 'chakra': it is
purely frontal and iconic.

Shot 2 frames the start of action: river
water moving left to right defines a
distinct horizon, and there is a vast
audience within the frame, waiting, with
their back to us, by in facial expressions by a

little girl of seven.

Title:

सर्वे कार्ये तुल्ये सर्वे तर्कान्मना.

"All human efforts may be turned out
futile, the Almighty God is never at a
great distance when prayer is sincerely
and wholeheartedly."



THE FILM 'THE GOD OF INDIA' (1954) BY D. V. S. RAO



Shot 3 continues from shot 2 with the sharp layers of backdrop, of sky,

water and the crowd of people with their back to us, and then we see the miracle itself. The demon snake rises and upon it is the figure of Krishna.

Shot 4 cuts a full 360 degrees along the perpendicular axis. We now see the audience frontally, presumably (though not necessarily) from Krishna's

eyevlew. It is a purely reciprocal acknowledgement of the people watching.

Shot 5 cuts back to shot 3.

Shot 6 cuts closer along the same axis giving us a mid-long shot of Krishna and the hood of the serpent.

Shot 7 returns to shot 4, giving us the people.

Snake Charmer

Shot 8 is back to the mid-long shot of Krishna.

Shot 9 is a re-establishing shot (like the end of shot 3.)

Shot 10, a dissolve, now includes the Godless Beasts.

In shot 11 we see Yashoda spinning the



There was a large snake here at the time Krishna was in the field with the other children.



ROLLS-ROYCE

The 1000 cc. Model for
passenger and delivery
at the lowest price of any model.
2000 cc. model.

The 1000 cc. model is the most
economical and reliable
of all models ever made at Rolls
Royce.

ROLLS-ROYCE LTD.

High Wycombe, Bucks. ENGL.
LONDON.





crib in which the infant Krishna sleeps.
a slightly diagonal wall is affected by
[redacted] own features. As she sees the
sleeping child, she imagines him grown
up, and we have a glimpse in which the
crib disappears and Krishna stands before
us as Lopsa, with a bow.

We are now introduced into the fantasy
[redacted].

In shot 12 [redacted] appears before us frontally
evidently very pleased with himself when
suddenly his head detaches, rises up and out
of frame, and descends to its place once



...the figure of Krishna, the god of love, is shown in a dramatic pose, possibly representing a scene from a play or film.

...this fantasy is then served as a
[redacted] to Kama himself, for we next see
[redacted] naturalist space, as he imagines
[redacted] growing before his larger and more
[redacted] ... Once again this is

...er to us, for Kama returns to the
frontal, and amid several dissolves we see
him surrounded by figures of Krishna.

After this Phalke made "*Kaliya mardina*".

In this photo his daughter Menakini had
played the role of Krishna with great success.
The presence of the poisonous serpent Kaliya



In the river has become a nation to the
single villagers living around.

Krishna steadily better, tying up the
beards and hair of sleeping men and women.

He plays with the girls, makes them dance
to his haunting tune.

Herakini is used to slowly sinking into
her image as Lord Krishna.

A title card appears:

"A study in facial expression."



Wonder. Anger. Surprise. Horror.

The magnet Krishna overpowers the giant
Kaliya.

Harakini remembers:

"I acted as Krishna in 'Kaliya'. One day



I was making faces in front of the mirror.

Dada slapped me for that. While doing the

scene when Krishna leaves home, I was so

moved that I really started crying. One

day I fell in the water but I did not allow

Dada to call for permission. During 'Kaliya'

Harakini, the apparatus with glass tank and

bubbles exploded, injuring Dada on the leg.

Harakini played the boy who laughs holding

his stomach. Dada played the Harakini boy



Dear Mr. Father.

I received your letter of Sep. 10 regarding
Sleep. Until the last year and period of
last 60 years. I and my experimental
assistants worked on average 18 hours daily.

One remarkable thing about is that they
stop dreaming. . . This is perhaps due to
a deeper sleeping.

— electric city and sleeping
habits.



to meet the demand for 15 units, he
 goes to buy another 15 units, having
 only one in Bombay from United and
 Company, but the regional office of
 the Hindustan Film Company declines to
 honour its commitment to pay the firm.
 Without Shalke's knowledge, negotiations
 are sent to America with **George L. Davis**,
 nephew of **Raychandram**.

*Within the railway
 from Bombay - it's
 some 100 miles to
 the other end of the line.*

An American **man** is appointed as
studio manager for the princely palace,
 of Rs. 1,700 per month.

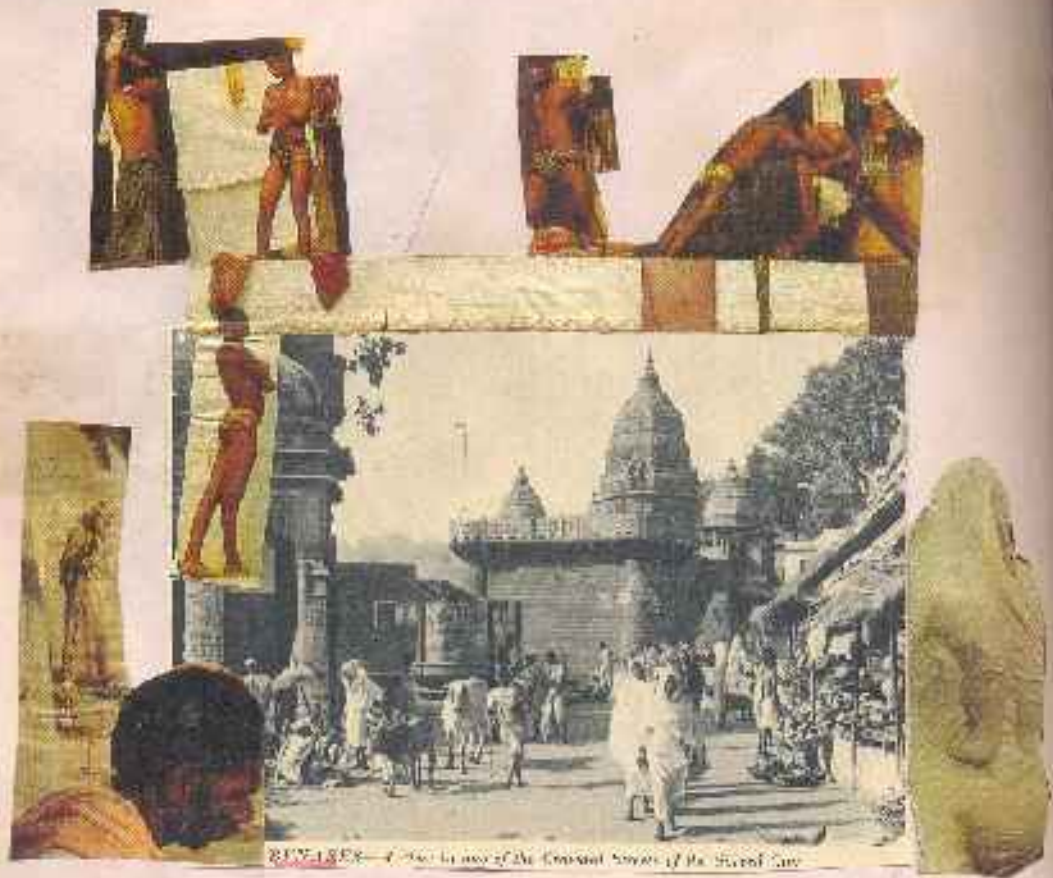
1912

By the end of 1913, Shalke wanted to
 leave the film company, but he was under
 contract for fifteen years. If he left,
 he had to indemnify the firm.

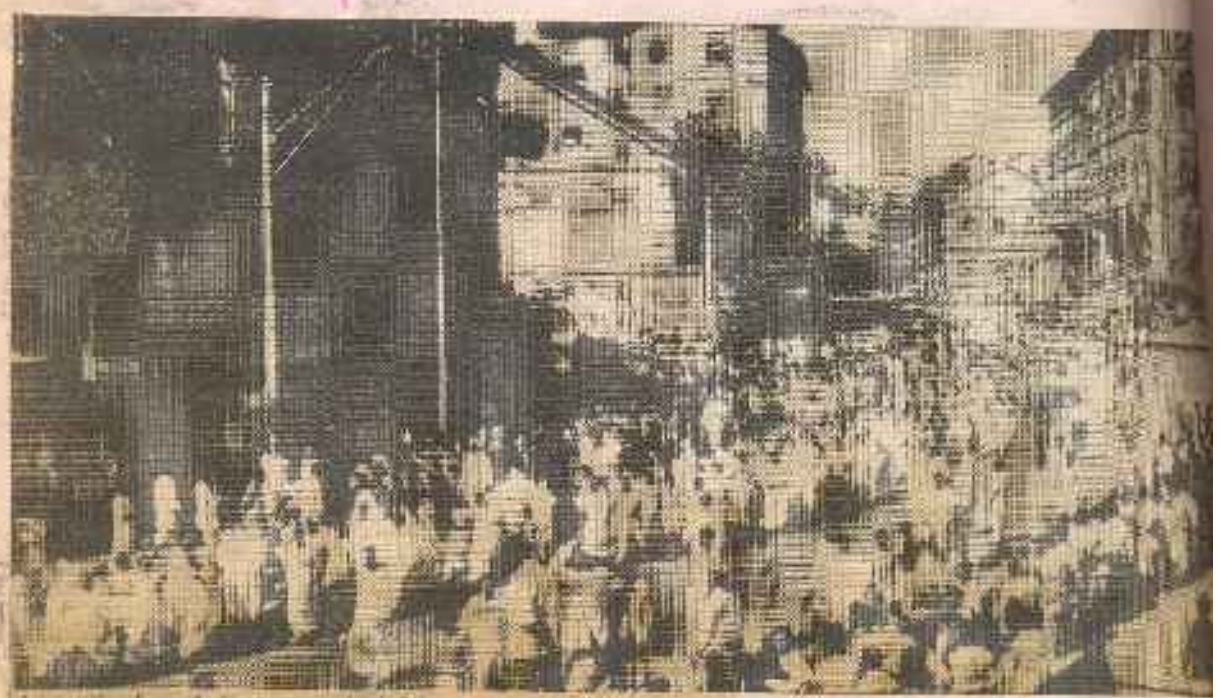
- short films
- (Shalke's)
- **1913's** week.
- Ahmedabad
- Congress.
- Session at
- Gaya.
- St. George's
- you look.
- **1914's**
- royal circus.



implicity to make the *paradoxical* idea of ultimate reconciliation, or the
 happy ending, a typical *figural* symbol, for example, what we would call
 an old man—was the opponent's emblem, the *revelation* at each other
 in a *colored* grouping, as if it were not a play for the *leaves* of the spec-
 ument, with each participant full-fledged, *user* role in a *performed* play, as the
divine reconciliation of which is *visible* a *figural* conclusion. The
idea does not *visibly* occur—*outside* the *image* under *normal* conditions
 of *life* that leads to *reconciliation*.



REYNOLDS - The Temple of the Crossed Swords of the Sacred Law



"Ranabhadra", and had almost completed

it when he was killed. He had come to

General's room on day 1, 1970. He had

attended to some scenes from his drama

and enjoyed them. He also saw the stage

model. Tilak provided all assistance for

building the stage as per the model and to

arrange for the drama to be played there.

Unfortunately, Tilak died soon thereafter.

But Phalke went through with the drama

scheme just the same. He not only completed

the drama, but even formed a drama company.

His children's memories:

"We used to stay on the third floor and the

school was on the ground floor. The teacher

was a tyrant. Afraid, we used to hide in the

stairway, pretending to be attending. One

day Phalke and Prabha went to buy sweet oil.

Prabha suddenly noticed he was standing on

the street. People came and placed him in a

tobacco shop, questioned him in Hindi. A

Maharashtrian boy took him home. There he

met a small girl with a doll and loose hair.

The Maharashtrian boy asked him to

leave Prabha in their own spot. All girls and

celebrations like Dewali or the
Ganesh Festival, inaugurated on a
large scale during the freedom
movement by Bal Gopalrao
Tilak. When he passed away, it
was befitting that his funeral was
taken to Chowpatty along the Gir-
gaum Road which was thronged by
a mass of humanity.



"Ranabhadra", and had almost completed

it when he was killed. He had come to

General's house on 15th, 1920, and

attended to some scenes from his drama

and enjoyed them. He also saw the stage

model. Tilak promised all assistance for

building the stage as per the model and to

arrange for the drama to be played there.

Unfortunately, Tilak died soon thereafter.

But Phalke went through with the drama

scheme just the same. He not only completed

the drama, but even formed a drama company.

His children's memories:

"We used to stay on the third floor and the

school was on the ground floor. The teacher

was a tyrant. Afraid, we used to hide in the

stairway, pretending to be attending. One

day Phalke and Prabha went to buy sweet oil.

Prabha suddenly noticed he was standing on

the street. People came and placed him in a

tobacco shop, questioned him in Hindi. A

Maharashtrian boy took him home. There he

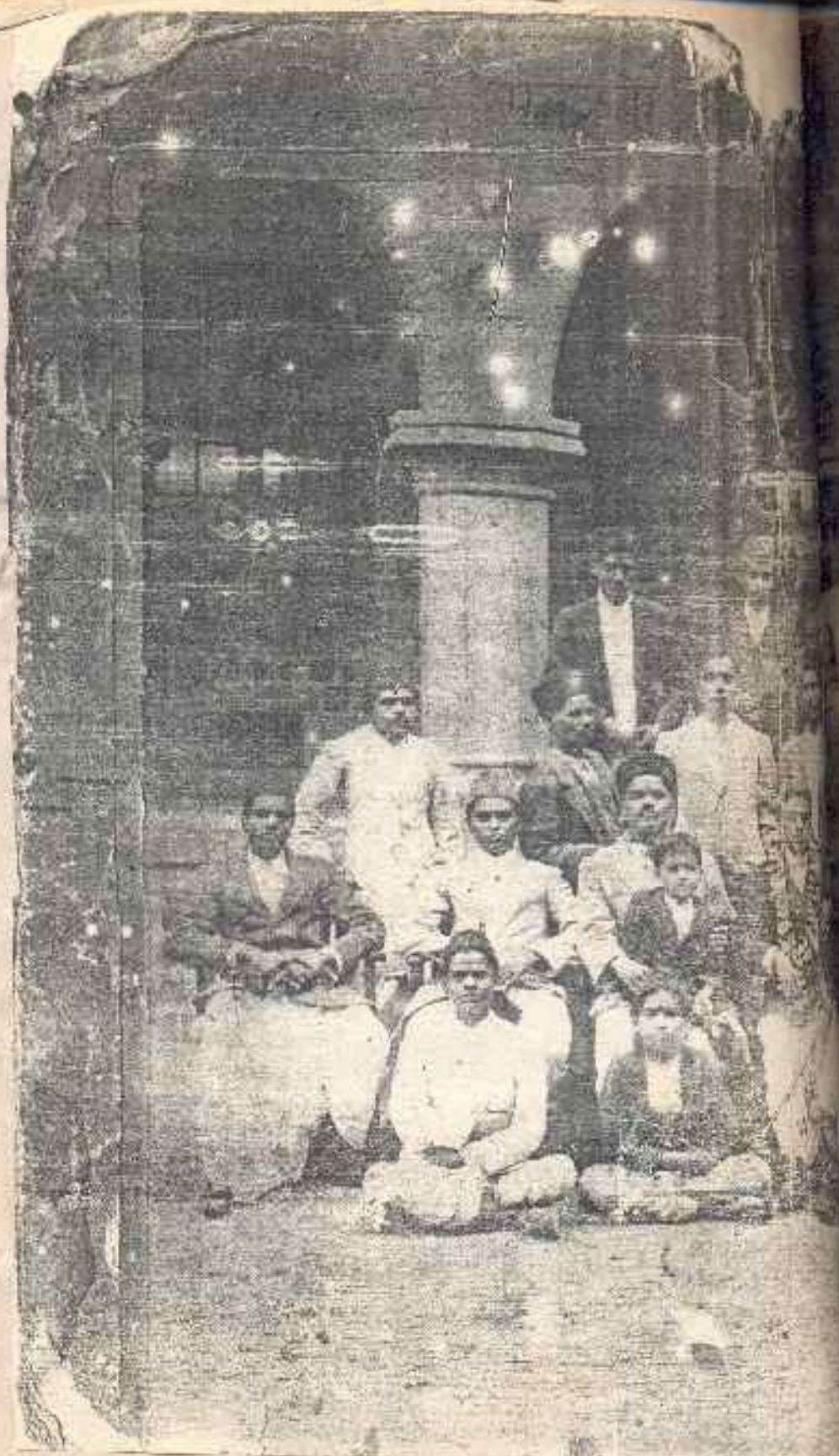
met a small girl with a doll and loose hair.

The Maharashtrian boy asked him to

leave Prabha in their own spot. All girls and

celebrations like Dewali or the
Ganesh Festival, inaugurated on a
large scale during the freedom
movement by Bal Gangadhar
Tilak. When he passed away, it
was befitting that his funeral was
taken to Chowpatty along the Gir-
gaum Road which was thronged by
a mass of humanity.





"Arshi Rahman, who painted impressionist landscapes, loomed over the art community in Kolhapur," says Ranurao Sawarkar, himself an established painter who comes from that city. "There is no doubt that his shadow loomed large in the art circles of the Poojarihofers."



To the temple: with actress Usha Mantra as the model

वो इसी संकलन के एक पृष्ठ आज तक को नमो फिल्मों की निर्मातृका रही थी, उदाहरण के तौर पर लगी अने अवसर रूप आने वाली हुई पाय-परीक्षा की हल पीछे जो नमो अरुनी ने रही थी। पारेषनपूर्वक तिरका तिरका बना कर बना था गया महाराष्ट्र के एक कपड़ी का संग्रह प्रगल्भ लोको को आने के पापने जल कर रहा होनी आ रही थी।

गयी लोड बिस्वासा, "उत्तर अष्टम जेनरल" कपटी में शान हो काग पार लभा पणसात्कर सावक एका गाढा आदिमी पापने जेता उन सफलन-बद्ध की और गौर-सा जगा। एक लिट्टकी की आर आग बिभाट नहीं ने रही थी, उसने गौर कर धुवता मार कर कर साहकी गीत की ओर लोकी में से लोने हुए कर मोदार के पास हो रहा था। बिगा बहल निकाल लिया, केने की एक रूप से आग के गवगने देरा आ-पणसात्कर ने नमक कर उस केने के गानो के होर ने फंक।

समय के एक वन वन एक कान में लट्ट होकर वह अतिरिक्त देख रहे थे आग का समाचार गनने की भाव प्रकाशन श्री अपने 'संस्कार' में मथन होकर बोरी के तेज से दूत वही आ गले, उन्होंने का पूरा देर को पाग बना कर पीनक बंध का श्री। समीक दृष्टि प्रकट की कि अस्वास्थ्य की शान पर महाराष्ट्र फिल्म कंपनी इसी आगे की पूरे उत्पत्ति और लोभ से चलती पांछ।

संस्कार-नरक में लगी-सिरडी और सुरेवातण की विवेचिष्ठ जल पर गल हो गई थी किन्तु शान अधिक प्रभाव की आर बर थी कि जब आरुतन पेटन लोकमान्य तालक को श्री जी चितपट देरा अपना सप्रेमी केने। दिल में के लिए गगन, जब उन्होंने चितपट्टी पर एक लघुपट बनाया था, पराष्ट्र संस्कार के मुख्य भागने। सफलतम बोरी की अतिरिक्त पाग आग को में एक लघुपट में फिल्म साया था, जो



Shankar invites A. R. to Kolkata to
 who films. But A. R. is reluctant to
 fly over to leave cinema.
 Achyut Kulkarni Kulkarni, the brilliant
 Marathi journalist, wrote an article about
 to him in his paper 'Sandesh', requesting
 Shalke to stop back to make more films.
 while he was on his pilgrimage to Kashi.
 Shalke however, did not read this letter. He
 promptly wrote back to Kulkarni and
 Dadasaheb Phalke the film-maker, who was
 in a shop in 'Sandesh'. **Kulkarni**
 headlined this letter 'Dadasaheb Phalke
 goes', and published it prominently. The
 publication of this letter caused a
 sensation throughout Maharashtra. One
 of his admirers wrote letters to Phalke
 requesting him to make a comeback in
 films. **Phalke**
 was known for his patronage of
 beauty, theatre, painting and
 sculpture and also, beauty, the
 Phalke invited for Kulkarni to stage his
 play, stays with **Shalke**'s stage
 company, meets **Dadasaheb Phalke** for of
 Ashwastha Film Company.



A. R. Phalke and Achyut Kulkarni in a scene from the film 'The Great Marathi'.

PATHE CINEMATOGRAPHS AND FILMS

PATHE Cinemas in
 Bombay, Calcutta,
 Madras, Amoy, Hong
 Kong, Shanghai, etc.
 Pathe Cinemas in
 India, China, Japan,
 and other countries.

Pathe - CINEMA
 INDIA
 PATHE BUILDING
 BALLARD QUAY, BOMBAY

Laburn was born in a small
 village near Ichalkaranji on June
 1, 1906. Kulkarni uses the family
 surname of Master while Kulkarni
 carries on. Both Kulkarni and his
 cousin, Kulkarni, have to be
 present in the cinema industry in
 and their respective careers in the
 industry are distinct.

Laburn (painter), **Kulkarni** (painter), **Pathe**,
 and **Kulkarni** (painter) were in the 'Sandesh' for

The illustration between
 the two figures is a
 scene from the film
 'The Great Marathi'.

१. श्रीमान्
 २. श्रीमान्
 ३. श्रीमान्
 ४. श्रीमान्
 ५. श्रीमान्
 ६. श्रीमान्
 ७. श्रीमान्
 ८. श्रीमान्
 ९. श्रीमान्
 १०. श्रीमान्
 ११. श्रीमान्
 १२. श्रीमान्
 १३. श्रीमान्
 १४. श्रीमान्
 १५. श्रीमान्
 १६. श्रीमान्
 १७. श्रीमान्
 १८. श्रीमान्
 १९. श्रीमान्
 २०. श्रीमान्



बाबूसाहेब पेंड्रे (१९२५)

Dharampal

NEW FOREIGN WHOLESALE

11, BANGALORE ROAD, CALCUTTA.

और इसका बड़ा रजिस्ट्रार ने मारा। उसे आज से बाहर निकाला। अगर
 केवल मुकादमा नुकसान था।
 इस आधुनिक के बड़े बाहर दफ्तर उस के बारे में कलकत्ता के मेयर
 के बारे में पढ़ें। उन्होंने अभी दुआ लकड़ी का इलाका बाहर निकाल
 तथा पिकल के जो पानी की भाग तथा पूरे बाजारों में बिचारों के
 किनारे किन्हीं तपस्वी के लिये। जो नकला है नवीनी में निगलाने
 उसे कंपरे की विद्वानों में गाना गाने में। जिस लान की नहीं की है जो
 नवीनी पत्नी भाग में विषय का देते-मैंने होना से। मातापिता लकड़ी
 निगलाने, उनकी उलट-पलट कर देखने और देख-पकड़ करने के बाहर
 से यह प्रश्न नो प्रश्न कल्पना लय लयानक जो कि पाने। किन्तु
 वनक मुन आनन्द का पाना है और प्रारम्भ पर बाहर लकड़ी के बाहर
 पर का पाना है। केवल का एक एक पाना। उसके अनन्तर ही में कान
 पाकराव पाना जो लकड़ी कर पाना। और बाहर पाना का आली की लकड़ी
 लकड़ी की भाँति यह काम कि। जो १२ से



after ten days - it's now too long

competition, farm growth falls, which

1864

technology of the future are equally as likely

to their fold once more, early in 1922.

Place :

"I came back on certain promises and

back change of the glauco after some

"reorganization."

Bill Chalke who rejoined Hindustan Steel

Company was not the same people who

now, still in the same position.

exclusive 'walks' to films'. His activities

are generally confined by industry

controls, college schedules and the like

is a partnership firm. It appears from all

accounts - particularly from his

40. oblique - that such an estimate

was totally unsuited to Blake's tastes

and temperance. Phalke, of course, did

direct a few "lows" for Hindustan - one of

the nation and better known today

Printed by the Government Printer, Wellington, New Zealand.

adapted to attitude of rejections and

only the

[illegible]

LETTERS TO THE

- 15 - 2007/11

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 84

552-1887

— 1959 —

150th Anniversary

impossible

Congress Leader.

Entertainment

Tax levied in

Morgan and

Boundary.

P. 3. Page

printed on the

curtains a life

give up idea of

Doubtful Impressions

Street,

to be killed

2021

technical side of the tests. Kary of
the pictures, and the...
subject... by...
trained assistants.

According to... reports, Hindustan
the company produced 27 feature films
(including Shalke's early four films),
and 25 short subjects.



"THE FIVE NAHS"

at 31, the second daughter, born.

Hindustan plays the violin at the
excelsior in room. An Anglo-Indian

accompanies him on piano. Theatre full.

of Indian soldiers

Children's memories

"We are well off."

200

is used to take the whole family

an excursion in the Victoria.

as a... ..

One day... ..

him about holding the... ..

whill photo-

photo-

photo-

photo-

photo-

photo-

photo-

photo-

photo-

photo-

photo-

photo-

photo-

photo-

photo-

photo-

photo-

photo-

photo-

photo-

photo-

photo-

photo-

photo-

photo-

photo-

photo-



(21.9.13)



1926

प्राचीन भारत की संस्कृति

...to be done by anyone involved in it.
...and you want to
...the way to do the job -
...of government have to be
...completed. ...volunteers
...five minutes who was advised.

English born. (Self-declared)

good looking.)

A. REMOY:

"Glowing and lantern (myself), and
and like, and the good glow to it
and go on inside the flame..
the lantern broke and made whizz
ala."

Trick, handkerchief with coin trick.

DEATH: 1978.

[illegible]

जो विविधता में जो प्राप्ति लेवित 'साम' जन्म-दत्त के ही जो प्राप्ति
लेवित के ही विदेशी अनेक प्राप्ति लेवित 'साम' जन्म-दत्त के ही प्राप्ति
जो ही प्राप्ति लेवित 'साम' जन्म-दत्त के ही प्राप्ति

EEING BY WIRELESS

continues
FOR ONE WEEK MORE
TECHINOOR FILM COMPANY'S
Artistic Jewel Production

"INDRA-SABHA".

(in 5 enchanting reels)

featuring

MISS ZUBEDA, SULTANA and
other known staff.

Daily four shows—at 5, 7, 9 and 11

HOWE in 731 -

Long night

8. 'prisonment hal'.

film store alone

- Confronta fire.



2000 年 10 月 1 日

मह-काल

पञ्चमः अक्षरः

सप्तमः सर्गः

मंत गुरु हिम चरडीन

मल्लोद्दिष्टः

ਸੰਤਿਪਤ ਮਾਝੇਟ

ਸੋਮਾ ਕੁਸਾਰੀ

मि. कृष्ण चन्द्रा पा. कृष्ण

विशेषण प्रसिद्ध

अन कश्चिद् गच्छेत्

पृ० ३१ ब महुड

सिद्धार्थजी अ. १. ३. ३३



माई का तो होनी ही थी। एक दिन वह नाम बदलकर पाँच का साधारण नाम पट कर लेखना मानेवाली भी हो। लेकिन मुझे वह कहानियाँ भी असह्य लगती थीं। सभी दूसरी बातें मैं समझता था। नती समझता जानिये पाँच भी समझता था पर इन एक ही बात में मैं अलग होते था। माई का नाम पाँच में न रखा मैं मरना चाह तो नहीं समझता था। वह केवल मेरी बड़ी बहन नहीं थी। माई मेरी तुलना भी थी। दूसरे जिसको सुनकर हँसने ऐसी बातें पाँच मैं माई से पूछ लेता था। उसे भी मन को बात बताने के लिये दूसरा कोई नहीं था और मैं ऐसा एकमात्र आश्रय स्थान हूँ जो मेरे लिये स्थिर रहता था।

उसके प्रथम वर्षमा कहते हैं कि लड़की ही पढ़ा पाते-छाने केवल मुझे नहीं थी। एक शिक्षक, एडिड शिक्षक भी उपा दूने सोचता था इससे क्या होता है? जिस माँ के हाँसना प्रमाण किया जाता है वह पाँच दो अने साल से हमारे आँखों से अधिक तीव्र भी थे। केला जगती बहिष्कृत हो सख जगत वर नहीं सहेते थे इस। परिस्थिति हमें पता करती थी।

माई का निर्विवाद वह अभी ७० की तुलना में है। लेकिन वह मुश्किल से दिन पढ़ रहे हैं बिना पाँच के वह पाँच लड़की के रूप में पढ़ते। सब स्वयं करे ज सहेते हैं पर मेरे माई वह नहीं किया।

माई और मैं कई बार इसका मतलब करते थे। माई कहती मैं पिता को नहीं कहती। मुझ सोचता होता है "ए एका जो कह" वह मूढ़ अंधे है सख रही थी। उसका मतलब यह था कि बचकर होता चरिते पर ऐसा अनुसंधान था। जब उसने एक सुन (जो निजाला वह कहती "मे मोहरी कहान", मुझे बड़ाई)। एक नाम अप्रत्यक्ष करता तो मैं "होने के अर्थ का नहीं माई और वृत्त माला है इस अर्थों को कभी धन भी कल्प"।

इस लड़की मेरे जन्म में जन्म उन दिनों की लड़की लगता कि ये सुन है माई का विवाह



Good versus evil



relationships, involve the a
relationships. Each gave and
may in order to e. Handwritten

1945-1946

IRHAN, ERI SUGAARMA

whenever Dad wanted to inflict

ment - no film this week.

Once, on an outdoor shooting in the
an enormous waterfall, he jumped

And the ice-cold, whirling water
 thrashed him
 and he enjoyed himself.

When he showed up in Kumbale, a real
blacklock appeared. he said for the
first time in his life he had



~~was~~ only traced his study at the

German language is a coincidence.

when Baba was reading an instant before

book for a German professor which

had a continuous movement, no

revolving mirror and do not rotate.

that had come to India for demonstration

International Multi-Collaborations

Tale Of A Tiger *Light* OF ASIA

lawyer's condition

'Light' side.

2007-8月11日-21日

starts Imperial
Company. It gave

And many more.

Robert Johnson

ON 7, 11/10/1964

2-11-1961

personal, filled-

 $\tau_{\text{eff}} = \tau_{\text{eff}}^{\text{eff}}, \tau_{\text{eff}}^{\text{eff}}$

Answer: 1000000

1556

॥ पंचमः सर्गः ॥

ए. क. स. अ. वि. म. वि. क.

जलीब का पुठ ४०५

पुस्तक संख्या

He 2-04

अथ चतुर्थः प्रश्नः

अथ सप्तमः।

1911

संज्ञा

ॐ उवाच ॥ तं ह यत्नो म

संस्कृत-विश्वकोश

निम्न पदार्थ

$$H^1(\mathbb{R}^n) = \mathcal{H}_0^1(\mathbb{R}^n)$$

५५३३ ल ३५

एकदश वादः

111

AMSTEL BEER
Makes a Wealth of Cheer



...we have in it...
...They were
photograph
studied the
an almost even
among an assemblage
models and freedom fighters,
babies, gods and virgins on
walls covered with the rich
pageantry of the emblems.
...how much has changed since
that January day in 1928 when

Hamilton Studio stands in

Hamilton Studio, flung over
its shutters in the stolid
respectability of commercial
Bharat Estate. Well, perhaps
a marble topped table or two
that graciously invited a make
over for propriety and some
elegant carved ones. But the
same old cases are still the
same, so also the old fashioned
revered cabinets,
high-backed chairs, and of
course the rows of frames all
touched by the delicate pollen
of time.

It was built by Sir Victor
Sassoon, a man with a finger
firmly entrenched in the city's
conducting pen and one of
many of Bombay's public



...the hanging...
...the boiling pot of oil, surrounded by
...the devilish and dark with swords.

| महानगर रोड | रुतबान |
|---------------------|------------------------|
| कोने थोके देवलो | रघुवीरराव एण्ड भरपुकाळ |
| फेंथरी ऑन द स्ट्रीट | रितने ऑफ काळ नाम |
| फोर्निंग ऑफ व रिन | रिचार्ड ऑफ ज्योहड मैशन |
| मंथन कलश | का वृद्धी |
| फोरो ऑफ वर्यु | मो दिनी |
| होरांडा एण्ड | मंजीकादरा |
| एकनाथ | वही गवरी |
| शुण सुन्दरी | मते सावित्री |
| हनुमान राम | सत्याग |
| जान ए आलम धनुवनरा | सत्यभामा विवाह |
| कन | महालिया तंजळ |
| नेवेरु एण्ड | सावित्री |
| मैलाड शुभरी | शंकराचार्य |
| माला वहाड | धनदुर्णिमा |
| महाकांत वीर | धो कृष्ण |
| फिनम ऑफ फिनम | श्रीमती मंजरी |
| कृष्ण साखा | श्रीम आर द लोड |
| धुंकरांत व विम | मोह ऑफ लेव |
| लेखा भवन | मुनारी ऑफ गिव |
| शिव चिपलेंड | लेखा वर्यु |
| महाकांत | द दाखिला मर्ग |
| महालती कल्लरा | द लवम |
| | द रिजल्ट वर्यु |

GO GOHAR GO

A husky and powerful man
the mirror all dressed in
out. His wife is busy
housewife that is in a room
He's headed "A woman's
wife doesn't go to school
such a question" in the
cradle

A few years later the
wife's is going before the
court. Now the husband
there she's off to the
court. "A woman's
husband is a husband's
husband" is a husband's
husband's

A few years later the
husband is a husband's
husband's



Caught feminism in a
lucha only with Shree's
well, time again. In the
past only with a
trick morph. The old
trick his long time
Gohar and made a
called GUNBUNDARI
naugated a new game
he social media

representing the "clashes" of the
 small regional dialects in foreign
 language, he presented **with a look**, saying in
 three minutes without a master.
 Palagade's title:

"Chakra Ardane."
 "Dakshayana."
 "Mandala Janya."
 "Prasadi Vastu."
 "Prasadi Vastu."
 "Prasadi Vastu."
 "Prasadi Vastu."
 "Prasadi Vastu."
 "Prasadi Vastu."

which had been
 followed.
 in the
 way.

Prasadi Vastu
 'Prasadi'.

PALMOLIVE SOAP



Chaplin discovered that in
 palm and of so much more had
 supplied the perfect material
 for preserving and beautifying
 the skin and complexion.

Today millions of women who
 value their natural charm and
 their skin, fresh smooth and
 attractive with their same ex-
 traordinary skin beauty blend-
 ed in Palmolive soap.

Prasadi Vastu

Palmolive.

"I was twelve years old and I
 had seen Charlie Chaplin's 'Gold
 Rush'. Inspired by the film, I
 thought we could play the trick
 of eating the shoe. Some days
 Nasik did not sell mango pulp.

MANGO

we ordered a package, like

Prasadi Vastu Company, Bombay. The

position was to come in the

Safely home delivered to you free.



विशाल ने मेरा हाथ थप-ठपड़ा ही रहता था क्योंकि मेरा हाथवाला जलसा था।
उन समय के मेरे स्कूलों दोस्त जब जाने पलों के कहते थे। उस समय का एक दोस्त
जिस केशव नाम के एक बच्चा मिला। अन्तर्भाव में यह कहते थे। शेष सारे - यथा
कर्म च कर्म च।

मेरे पास मात्र विषय के एकदम जैसा दे। बाप दुनियाँ सब के कारण संशय सभी
की सोलिंग एकदम रही हुई। गलत सोच है कि कभी भी पढ़ाई समाप्त हो जाने के बाद
मेरे शिक्षक मुझे सबसे पास उठा करते और तबलों में कहते कहें तो सब कोई भी
सब पड़े। कभी से सब सोचने को शक्त से मैं अपने सोचों की सोचों को बना देता।

सोचों में सारात्मक शक्ति बहुत इसलिए कहीं कहीं प्रकट भी जाता। मैं पर फिर भी यह
सोचों में कुछ कुछ देर तक जारी रहता। सोचों में इस तरह सोचों के लगने सोचों में मेरा
मान होसिया जाता तो मैं ही बना जाता।

विशेष तबला सुरत इनका कहीं था। मैं अपने तबला के तबलागीत उस समय
मूलों बच्चे मे इनको दुख या अनिच्छा से स्कूलों में गाने जाने ही थे। मुझे भी
सबका तबला में अच्छी आवाज के कारण ऐसा एक गीत स्कूल के सारे बच्चे जाना।

गोरे राग दो किंग

गोरे राग दो किंग

गोरे राग दो किंग

गोरे राग दो किंग

मालवली मालवी कभी एक गीत गीत स्कूलों में दे। मालवली कहीं गाना नहीं था।
मेरी छोटी बहन बाबली स्कूल में एक बार कभी खी थी। उसे विद्या के लिए कई
बार हमने गाना सुने और तब बाद भी वह गाना -

मालवली मालवी मालवी

मालवली मालवी मालवी

मालवली मालवी मालवी

मालवली मालवी मालवी

मालवली मालवी मालवी

मालवली मालवी मालवी

मालवली मालवी मालवी

मालवली मालवी मालवी

मालवली मालवी मालवी

पुष्पोपांत और राती इन दोनों का समय कालेवाले उस मालवी कवि को हम आलोक
जब कभी और शब्दों के होना से कि मैं को कभी विस्तार पड़ता।

अभिमत ने मुझे अधिकतर प्रथम गुरुवार मिला। मालवी की जगह नई शिक्षक मुझ
से कोई अंग्रेजी संवाद संस्था करते। बाद में कि गीत नाम के शिक्षक राजपुत्र का
अभिमत का मैं कभी अभिमत गुरुवार जाता था।

एक विशेष और। मेरा हस्ताक्षर वसपन में एकदम खाल था। दादा ने बिना ही बार
मेरी पिछाई को अपने आधे से अधिक बार मेरी पिछाई खाल हस्ताक्षर के लिये ही हुई।

afternoon when Dada was out. After

2-3 days we received the parcel.

but as I am not to know of it.

but he did not scold me. He himself

went to the cobble and had our two

aloes from their mango pond. Finally

on the stage, I ate that mango once

and made a lot of the whole school."

5 August 1927, The Times of India:

'Cinema Film Inquiry

Initial Arrangements.'

'Devanandhar', ~~Devanandhar~~, who

has been appointed Chairman of the

Cinema and Film Censorship Committee,

has arrived in Simla and will stay

here for more than a fortnight,

making the preliminary arrangements

for the inquiry. The composition of

the Committee is not yet definitely

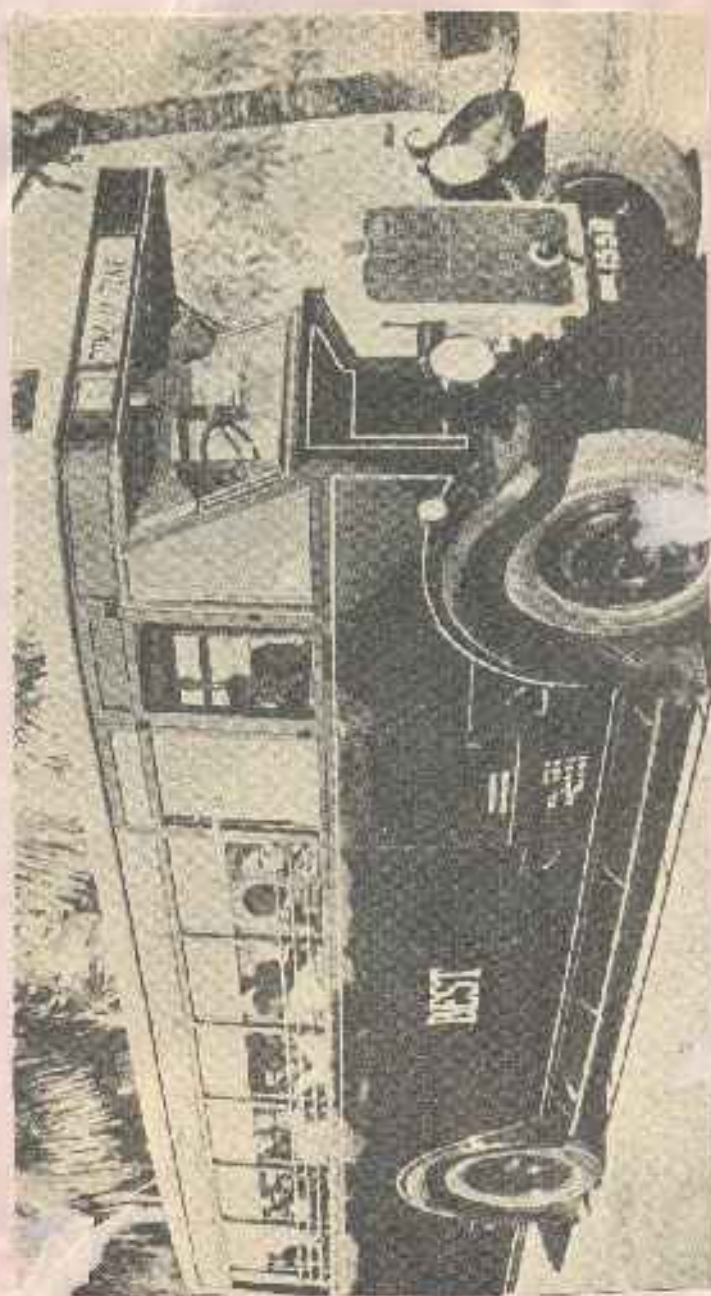
known, but it is understood that

besides the Chairman, it will consist

of five members and a Secretary. The

members will include Sir ~~Devanandhar~~

Jaffer, who was the author of a



resolution on the subject in the
Council of State two years ago,
Mr. Green of the Bombay Customs,
Col. Crawford, M.L.A., and Mr.
Crompton, Director of Public
Information. It is not yet known
who the other member will be but
he will probably be a distinguished member
of the Legislative Assembly. In

connection the name of ~~Mr. Green~~
~~Mr. Green~~ is being
mentioned as a likely member of
the Committee as also the names of
a few others. Mr. G. H. Green, I.C.S.,
Secretary in the Legislative Department,
will be the Secretary of the Committee.
The Committee will undertake a tour
about the beginning of November.

resolution on the subject in the
Council of State two years ago,
Mr. Green of the Bombay Customs,
Col. Crawford, M.L.A., and Mr.
Cantman, Director of Public
Information. It is not yet known
who the other member will be but
he will probably be a distinguished member
of the Legislative Assembly. In

connection the name of ~~Smith~~

~~Prasad Nath Singh~~ is being
mentioned as a likely member of
the Committee as also the names of
a few others. Mr. G. H. Mehta, I.C.S.,
Secretary in the Legislative Department,
will be the Secretary of the Committee.
The Committee will undertake a tour
about the beginning of November.



A
 Bank House (1877-1950), Appleton, Wis. for a Radio Station in Denmark.

13th February, 1922.

INTO THE MIND
OF MAN

TEXT

- Q. I suppose you began the film industry in this country?
- A. Yes, I began the film industry in India in the year 1912.
- Q. What was the company which you started?
- A. It was simply called 'Phalke's Films.'
- Q. How many years you worked at it?
- A. I worked at it for nearly 6 years and then we formed a company called the Hindustan Film Company.
- Q. How many films did you produce?
- A. I have produced about 20 subjects, chief of them being 'Lanka Dahan', 'Shri Krishna Janma', 'Kalyan Nandan' etc.
- Q. What are the defects in the production that you have noticed at present?
- A. Almost all productions now in India lack in technique and artistic merit. The acting is not good. The photography, especially, is of the worst class. Nobody

PERCE DEBATE OVER FILM IN INDIAN PARLIAMENT

A few interested circles in the studio had become more and more actively involved in the production of Indian films, and even have started copying the factory style American methods of production. It was to be expected that the Chamberlain would organize itself so as to free itself from the European approachings.

An extremely long assembly was up before the President was Kurnat Bhatnagar Singh.¹⁷ The place of assembly was the Chamber of Deputies. That is what one might call it. The main bone of contention was the quota system which they want to introduce, as was done in England.

29 members were in favour of the introduction, and 19 were against. As the President was amongst those in favour, the casting vote went the majority way. (....)

The President stated firstly that everything necessary had to be done to ensure that the Indian film industry remained purely Indian, and this was only possible through the quota system. For example, the film "Nohar" was Indian, the scenery was Indian, the actors were Indian, but its profits went to the "foreigners". If India had to grow through her film industry, the film had to be national in character, otherwise Indian people would be corrupted by the English film, the British have been corrupted by American film, and applause.

Colonel Crawford criticized the quota system strongly, however. He was of the opinion that Indians did not know how to make films that were both thrilling and educational, and they would have to cooperate with the West in order to create their more refined films. These seven Indian film were asked to be 9 o'clock or 10 o'clock, until 1 or 2 o'clock. Indians went to the cinema with hat and baggage, their foot, and their children who would sleep on the floor. No European could do that. And if one watched an Indian film, one felt that one had to cut it out. What the Indians had to learn was how to create short and interesting films, and this they could only learn with the assistance of the West. This was greeted with cheering and denials shouts, but also with applause.

¹⁷ The exact debate on film was in the House, see the C.F.F.M. Report, The Legislative Assembly, Ottawa, Vol. 10, 1925, 23rd January to 23rd February, 1925, pp. 248-251.

¹⁸ Truly, the name should read Kurnat Bhatnagar Singh, secondly, K. B. Singh was not the President of the Assembly. He proposed the motion.

Film in India during the Twenties

19

Of all the speakers, Mr. Chaudhary was the one who spoke most on this point. He stressed the fact that the Indian film industry would take a step backwards rather than forwards if it relied on Europe and the American capital. Only the quota system could improve the industry, and only India did the Indian film have a chance of being brought up to the standards of an indigenous film. In order to achieve this the technical standard of the Indian film had to be improved, and this could only be done by properly imitating the European cinema. This would also require the protection of the Government of British India, for especially in India the film was a medium of instruction since it was free from American influences.

Kishorendra Singh No. 30, 1929



"Guru Bani"



Kyashanker Bhatt and Gopalchand announced
Bada's new film, "Guru Bani".

An example of Bada's discipline as seen
during "Guru Bani" was his arrival for
an interview at 10:30 a.m. on the day, but
was late, arriving at 11:00 a.m. instead, but
the artist's discipline was 11:15. Angry, Bada
cancelled the meeting, and returned the
artist to town by the same car in which
they arrived.

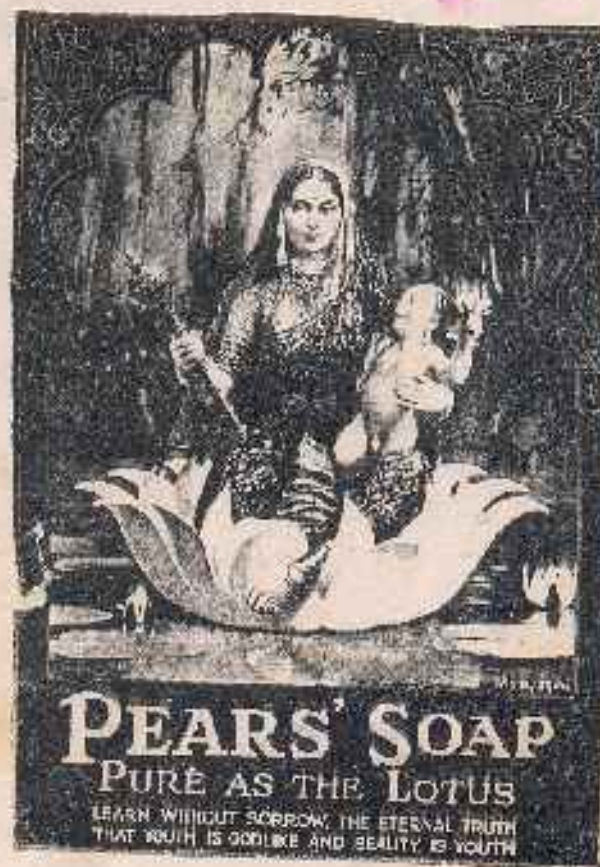


Another day their car was on its way to
Mandla for shooting. The railway
crossing before they reached Choti was
closed (till then the car had only stopped
for five minutes for tea for the artist).

The assistant cameraman, **Shri Gopal**, left
the car and, wandering away, was lost to
sight. Five minutes later, Bada told the
driver, Bhatt, to blow his horn and then
drive on to Mandla. From 3 a.m. to
3 p.m., till the car returned from shooting,
Shri Gopal had to wait on the road.



Share Travel



no year was 1929. The place, the United States of America. And the slogan of the United States should be right. The U.S., riding the crest of an unprecedented bull market, was out in earnest to fulfill this great Yank fantasy, or so it seemed till the last week of October—when the dream began to disintegrate into a nightmare of truly historic proportions.

In those seven incredible days, America's markets crashed. Within hours, billions had evaporated into thin air, and in the next two months, \$10 billion worth of shares disappeared. The dream of everlasting prosperity was shattered, and desperate brokers literally blew the smoke out.

The faces of the day amply reflected the catastrophe. Take it was said that with every utterance of Benjamin Sachs, you got a complimentary revolver. And when you booked a hotel room, the receptionist would whisper, "Are sleeping or for jumping?"

In that last week of October, excited crowds would throng Wall Street. On one such day, a workman appeared on one of the high-rise buildings to carry out some repairs. The crowd, mistakenly hearing another miracle, watched with bated breath for him to



large bellows operated by the foot.

Their manipulation in conjunction with one or other of the handles will produce the sound of exhaust



कर्मन्ते [पि] [पि]
कर्मन्ते [पि] [पि]
वर्णन
इत्यादि

steam issuing from a locomotive, the rumbling of a strain rushing through a tunnel, and so on. Running water rain, hail, and the sound of rolling waves are obtained by turning a handle, which rotates a ribbed wooden cylinder against a board set at an angle from the top of which hang a number of chains... The puffing of an engine is made by revolving a cylinder with projections against a steel brush; the crash of china, pots and pans, etc., is due to the revolution of a shaft on which are mounted a series of tappets striking against hammers which in turn come into contact with a number of steel plates. The crackling of a machine gun is caused by turning a shaft having tappets which strike and lift up

सम्राट् होसो, अन्तर्गतो सीका से तर्कले उत्पन्न हो मैदान है। नाम वही के रूप पर
महावर्द्ध के मैदान था। जहाँ वृक्ष लताएं थी। दूसरा पन्तोलो पार्क था महाज्ज था
से डोलेवाली सम्राट्, सिद्धार्थ पार्क और आनन्द दाल के मैदान में बाली भी।

इस समय गापुर में खोजने पर के सब भी बहुत थे। बर्गिस की टुकड़ बहुत बड़ी थी। एग्जैम और मॉडेल ऐसी ही बड़ा सीने गापुर में रोने से जन्म-मृत्यु पाई का भी अच्छा खासा जंग था। खाना के बाद के फायरई ब्लाक के एक नौटा बर्गिस उस समय मकदूर के बड़े पैका थे। डॉ. मुंजे का पैसा ही बर्गिस उदा और था। हिन्दू नदना भी इन सभी पक्षों के ठहारा समर्थक वह समय गापुर आ में होते थे।

अनर्वाली व आदीलनगरियों से लोटे पाये पड़े थी। इस अंग्रेज मर्दे पर छापे रहने से। न नव थपि पाये जाते। कोरे - लोटे हथकड़ी डालकर ले जाया जाता। इसी से बहुत सारे जानवर के होते थे।

किताबी तो सफ़ाई परलम पुलिस दौड़कर आ करवा देती थी। पुलिस की भी गाइडें अपनी शांति का प्रदर्शन करती यहाँ से यहाँ दौड़ती परलम भी तुम्हारा पाटी और का तक कौनो लायिका' तब तब हिन्दुस्थानी पुलिस को पागल में अधिक थी। हाइ ५, हूट आँवाँ के इन पुलिसवालों द्वारा बेराम तू ठी नसला करद ५६० न दीता था।

ऐसे तपस्वी आत्मवर्षण में कुछ बदला में लिये संभव न था। और कुछ काल में न जाने पर कोई ऐसा पकड़ लिये न सके। कुल में बदला तो तपस्या ही इसके साथ में था ही। यह है इस न्यायधर्म में जो अणुओं से उभरे एक ही संसार।

शिशुवा होने अथवा सन्तान हो। एक जगह नामक शिशुक ने जो हमें बताया प्रकृत।
मराठी के श्यामनाथ ज्योति बाबाद्वारा लिखित डॉ. कावला 'मानव्य वानी वृद्धा अर्धभूमि' (नि
अर्धभूमि पर नाम का अर्थ) तीन बार दिन ब्रह्म जगत्ता प्रकृत। मराठी ज्योति बा
ये कविता देशभक्ति का प्रकाशक है।

एक बार मैं पुलामा बाई के सामने लेट गया। जानक ने बेक पैर से दबाकर मासी मर्क। मैं बिचखी तुरा से ऐसे पबलेले फल मेरा नाम बोले...

परन्तु उसमें मेरी सख्त पकड़ी और सूचित हुए एक दृष्टान्त की परिभाषा पर सा लुप्त पतला और सख्तपन मैं हृष्ट करता गाड़ी में बैठ आने पाड़ी जला दी और उपदेश दिया "छोरे पर गा पौ के पास बैठ दुध पी। गिल्टार पर सा लुप्त पतला परा सफाई का करने।" अब मैं गिल्टार पर आ आने में क्या करता?

that to the last. At that point an
initially had drowned. He saved
her.

It was long and suggested that the
microscope could be used as the
microphone. The microphone would be
produced in this way. The first
attempt which we have not wish to
the microphone forms a side-view at



the Indian population.
मगर धीरे धीरे हम भारत के कुछ लोगों को बचाने में सफल हुए। पन्ना मयपुर के भाग
में। वहीं भाग में समुद्र नहीं। फिर क्या? पानी में तैराकियाँ अपने समुद्र
भागे। जहाँ से एक चूला बना। उसपर वह यात्रावासी चढ़ाया उसके बगाने, अपना बागून
देना।

the first time

in India, organized around the

film, he placed a foreign recording

machine in the midst of the

theatre. At that time, influential

people were asking to hear recordings

of their own voices. In fact, it was

once with Patel. To look after the

machine, **Dr. Daming** was hired as Dr.

100 a day, to sit with the machine

and record people's voices. So doing,

recorded his own parrot's voice

